

Production No. 7F15

The Simpsons

"PRINCIPAL CHARMING"

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REVISED TABLE DRAFT

Date 8/03/90

"PRINCIPAL CHARMING"

Cast List

HOMER.....DAN CASTELLANETA
MARGE.....JULIE KAVNER
BART.....NANCY CARTWRIGHT
LISA.....YEARDLEY SMITH
PATTY.....JULIE KAVNER
SELMA.....JULIE KAVNER
REV. LOVEJOY.....HARRY SHEARER
MARTIN.....PAMELA HAYDEN
BARNEY.....DAN CASTELLANETA
MOE.....HANK AZARIA
APU.....HANK AZARIA
PRINCIPAL SKINNER.....HARRY SHEARER
MRS. KRABAPPEL.....
MILHOUSE.....PAMELA HAYDEN
STANLEY PETERSON.....HANK AZARIA
KINDLY OLD GENT.....DAN CASTELLANETA
WAITER.....HANK AZARIA
WILLY.....DAN CASTELLANETA
AUSTRALIAN BOY.....HANK AZARIA
AUSTRALIAN GIRL.....PAMELA HAYDEN
JEWELER.....DAN CASTELLANETA

PRINCIPAL CHARMING

by

David M. Stern

ACT ONE

FADE IN:

INT. SIMPSON HOUSE - MASTER BEDROOM - 8:00 A.M.

HOMER is sprawled diagonally across the bed, enjoying his final few minutes of "SNOOZE" time. The phone RINGS. Homer picks up the receiver.

Sc. #1

BARNEY (V.O.)

(OVER PHONE) Hey Homer, it's Barney.

Did I wake you?

HOMER

(STILL ASLEEP) No.

BARNEY (V.O.)

(OVER PHONE) It sounds like you were sleeping.

HOMER

(GROGGY) I'm up... huh... wuzza...
muzza...

BARNEY (V.O.)

(OVER PHONE) Go back to sleep. All I wanted to do was tell you about this new barbecue joint.

Homer suddenly rises from his bed.

HOMER

(EXCITED) Ooh! Barbecue!

INT. BARNEY'S APARTMENT - CONTINUOUS

BARNEY is lying on his couch. His face is covered with barbecue sauce and he wears a bib that reads "GREASY JOE'S BOTTOMLESS BAR-B-Q PIT."

Sc. #1 (cont.)

BARNEY

(INTO PHONE) It's called Greasy Joe's Bottomless Bar-B-Q Pit. (SUCKING FINGERS) I can still taste the sauce between my fingers. And are you ready for this? It's all you can eat!

INT. SIMPSON HOUSE - BEDROOM - CONTINUOUS

HOMER

(OVER PHONE) All you can eat? This is like some beautiful dream.

BARNEY (V.O.)

(BURPS)

INT. SIMPSON HOUSE - KITCHEN - MORNING

MARGE trains to an aerobics tape, touching her toe to the back of her head. BART tries to focus on his cereal box.

Sc. #2

BART

(REPULSED) Aye carumba.

Bart pushes his cereal away as Homer enters, excitedly.

HOMER

Marge, honey, I've got five words to say to you. (HE COUNTS ON FINGERS) Greasy Joe's Bottomless Bar-B-Q (MOVING TO NEXT HAND) Pit.

MARGE

Homer, remember you promised you'd try
to limit pork to six servings a week?

Sc. #2
(cont.)

HOMER

Marge, I'm only human. Now look, we'll
unload the kids on Patty and Selma
Saturday night. Then we'll eat until
they kick us out of the place. Just
like old times.

MARGE

(CROSSING TO THE PHONE) Saturday
night? I'm not even sure my sisters
will be available.

HOMER

(MUTTERING) I'd take that bet.

INT. DEPT. OF MOTOR VEHICLES - DAY

SELMA is manning Window 5, the Photo Booth, while she talks
to Marge on the phone. PATTY listens in on the
conversation while manning Window 6, Vision Testing. A
KINDLY OLD GENT struggles with the vision chart behind her.

Sc. #3

SELMA

(INTO PHONE) All you can eat?

PATTY

I didn't know Homer had such a limit.

SELMA

(INTO PHONE) This Saturday? We're
going to Stanley Peterson's wedding.

PATTY

(TO SELMA) Although the way he's going
at her, you'd think they were already
married.

Sc. #3
(cont.)

PATTY AND SELMA'S POV

STANLEY PETERSON, a DMV security officer, leans on MARTHA GRIMES' desk at Window 7, "Three Or More Axles." He caresses her hair and kisses her innocently on the cheek.

SELMA

What a shameless display of affection.

PATTY

(YELLING) Hey alleycats, save it for
the honeymoon!

INT. SIMPSON HOUSE - KITCHEN - CONTINUOUS

Marge is now performing a rigorous pelvic thrust as she talks to her sisters. Homer waits with anticipation.

MARGE

(INTO PHONE) Well if you have plans,
we can go to this restaurant another
time.

Homer MOANS and shakes his head violently.

INT. DEPT. OF MOTOR VEHICLES - DAY

Selma continues to stare at Stanley and his fiancée.

SELMA

(INTO PHONE) It's no problem.

PATTY

Mm-hmm. We'll beat it before they
throw out the bouquet.

Sc. #3
Selma hangs up and continues to stare at Stanley and Martha, who stare soulfully into each other's eyes. The old man at Patty's window continues to struggle with the vision chart. (Cont.)

KINDLY OLD GENT

(STRUGGLING) F... L... no, I'm sorry.

That's a C...

Patty suddenly stamps VOID on the old man's driver's license.

PATTY

If that was an oncoming vehicle you'd be dead now. NEXT!

KINDLY OLD GENT

But driving is my livelihood.

PATTY

Take it like a man!

INT. CHURCH - STANLEY'S WEDDING DAY

Sc. #4
A lovely CROWD of friends and family watch as REVEREND LOVEJOY joins Stanley Peterson and his fiancée. Patty and Selma, dressed in black gowns that emphasize an abundance of flabby bicep meat, sit in the final pew of the church.

REV. LOVEJOY

Friends, relatives, work-related acquaintances, we are gathered here today to join Stanley and Martha in holy matrimony.

PATTY

(UNDER HER BREATH) Nothing holy about what I saw in the DMV lounge last week.

SELMA

Sc. #4
(cont.)

Mm-hmm. At least she had the decency
to wear beige.

Couples in front SHUSH them. Stanley extracts his vows.

STANLEY

(READING ALOUD) Martha, my dear, I
remember the first day I met you. We
were in the DMV cafeteria...

As Selma watches Stanley make his vows, we...

RIPPLE DISSOLVE
TO:

INT. DEPT. OF MOTOR VEHICLES - CAFETERIA - DAY (SELMA'S
MEMORY)

Selma sits alone, reading a trashy novel titled, "Kiss Me,
Shoot Me!" Stanley approaches, carrying his lunch tray.

STANLEY

(READING HER NAME TAG) Hello, Selma.

SELMA

(READING HIS NAME TAG) Hello, Stanley.

STANLEY

(TO SELMA) Is this seat taken?

Suddenly Patty plops down on the available seat next to
Selma, cutting off the conversation.

PATTY

(GRUFF) Yes it is.

Stanley stares longingly at Selma. Selma returns the gaze.
Patty looks up from her hot lunch.

PATTY (CONT'D)

Beat it!

Sc. #4 (cont.)

As Selma sadly watches, Stanley walks over to Martha Grimes and sits down at her lunch table.

RIPPLE DISSOLVE
TO:

INT. CHURCH - STANLEY'S WEDDING

Stanley continues his vows.

STANLEY

Had I not chosen the seat next to you,
Martha my love, who knows what woman I
might have ended up with.

ON SELMA

As the couple embrace, she SIGHS, sadly. Patty leans over to her.

PATTY

I give it a year.

INT. SIMPSON HOUSE - LIVING ROOM - NIGHT

Sc. #5

Patty, still dressed in her black gown, sits in the chair, spread-eagled and fanning herself. She removes her high heels and her feet swell up like an inflatable raft. Bart does his science homework.

BART

Aunt Patty, what's the chemical symbol
for Oxygen?

PATTY

O, I think.

BART

(SCRIBBLING) Uh huh. And Nitrogen?

PATTY

N. Come and rub Aunt Patty's tired
legs now.

BART

(DIPLOMATICALLY) Sorry. Some things
just aren't possible.

Sc. #5
(cont.)

Bart scribbles down his homework answers with ease.
Chemical Symbol for Carbon - C; Lead - L; Calcium - C;
Chlorine - C.

INT. SIMPSON HOUSE - LISA'S BEDROOM - NIGHT

Sc. #6

Selma sings LISA to sleep with a mournful chorus of The
Looking Glass song "Brandy."

SELMA

(SINGING) "Brandy, you're a fine girl,
what a good wife you would be/ But my
life, my love and my lady is the sea."

LISA

Poor Brandy. Aunt Selma, do you think
you'll ever get married?

SELMA

Why? You got someone in mind?

LISA

No, and since I'm sure that you would
only resent the pity of an eight-year-
old niece, I'll simply hope that you
are one of the statistically
insignificant number of 40-year-old
single women who ever find their fair
prince.

Lisa falls asleep. Selma SIGHS heavily and exits.

INT. SIMPSON HOUSE - HALLWAY - CONTINUOUS

Sc. #7

Selma walks down the hall looking at Homer and Marge's wedding photos which line the wall.

- Marge stuffs wedding cake into Homer's face.
- Barney pushes the garter belt up Marge's leg.
- Selma and Patty pose solemnly in the same black gowns.

The front door **SLAMS**, snapping Selma out of her daze. Homer, bloated and seemingly uncomfortable, follows Marge in from their date. He unleashes his belt, which flies off his waist like a fishing reel. Marge **SIGHS**.

MARGE

Those places just seem to encourage
gluttony.

HOMER

I'll tell you one thing, Greasy Joe is
sorry he ever saw the likes of me.

Homer waddles to the phone. Selma approaches Marge with urgency.

SELMA

Marge, I need to speak with you alone.

INT. SIMPSON HOUSE - KITCHEN - NIGHT

In the background, Patty **SNORES** violently on the adjacent chair while Homer lies on the couch, talking to Barney on the phone like a schoolgirl.

HOMER

(INTO PHONE) Oh and that sauce, I
could have drunk a bowl of it by
itself! (OFF SNORING) No Barney, that's
just my sister-in-law.

Selma closes the door and turns back to Marge.

SELMA

Sc. #7
(cont.)

I'll get right to the point. I'm
getting older, fatter, and uglier.
Help me find a man before it's too
late, Marge.

Selma grabs Marge by the wrist.

MARGE

Ow! Well... I'll try.

INT. SIMPSON HOUSE - MASTER BEDROOM - NIGHT

Homer and Marge lay in the dark. Strange grumbling NOISES
erupt from Homer's stomach. Marge turns on the light.

MARGE

Homer, could you find a husband for my
sister Selma?

Homer sits up in bed.

HOMER

Which one's Selma again?

MARGE

She's the one who likes Police Academy
movies and Hummel figures and walking
through the park on clear autumn days.

HOMER

Oh yeah. But I thought she didn't like
to be touched.

MARGE

It's Patty who chose the life of
celibacy. Selma simply had celibacy
thrust upon her. Now she wants to
change.

Sc. #7
Cont.

HOMER

(WHINING) But Marge...

MARGE

Please, Homer, find her a man.

Marge looks imploringly at Homer. Homer looks down,
knowing that there's no use in fighting it.

MARGE (CONT'D)

And not just any man. He should be
honest... and caring... and well off...
and handsome...

HOMER

(PUTTING FOOT DOWN) Now, wait a
minute. Why should she have a better
husband than you do?

INT. SPRINGFIELD ELEMENTARY - BART'S HOMEROOM - DAY

Sc. #8

The classroom is covered with beakers, Bunsen burners, and
uninterested STUDENTS. MRS. KRABAPPEL addresses the class.

KRABAPPEL

All right students, break off with your
lab partners and proceed with the
experiment. And remember to use
caution while dealing with all
chemicals, Bart Simpson.

BART

Yes, Ma'am.

Sc. #8
(cont.)

The class breaks into pairs. Bart is paired up with MARTIN PRINCE. Mrs. Krabappel approaches, carrying a 25 lb. bag that reads, "Sodium Tetrasulfate." She wears heavy black rubber gloves.

KRABAPPEL

Now sodium tetrasulfate is highly
caustic and can remove your skin, so be
very careful. (CHEERILY) Say when!

She picks up the bag and starts pouring it sloppily into Bart's beaker.

MARTIN

That will do.

Mrs. Krabappel moves over to another table.

BART

(TO MARTIN) What's this stuff for?

MARTIN

(IMPATIENT) It's chiefly used in the
manufacture of rayons, film, and as a
preservative in fast foods. More
sinister applications include an
uncommon ability to burn letters into
fields of grass, which has amused
fraternity pranksters for generations.

Martin drops water from an eyedropper into the beaker of sodium tetrasulfate. It begins to bubble and POP. Bart's eyebrows raise, and he tents his fingers.

BART

(SLYLY) Excellent.

INT. NUCLEAR POWER PLANT - DAY

Sc. #9

Homer walks down the hall, scanning for husbands.

HOMER

Must find man. Must find man.

HOMER'S POV

TELETYPE SFX as ON SCREEN PRINTOUT sizes up each man's potential.

KARL: TOO ATTRACTIVE. SMITHERS: ALREADY MARRIED. MS.
FINCH: NOT A MAN.

Homer shakes his head in frustration.

HOMER (CONT'D)

Boy, a good man really is hard to find.

EXT. SPRINGFIELD ELEMENTARY - PLAYGROUND - RECESS

PRINCIPAL SKINNER patrols the school grounds. He approaches LEWIS, RICHARD, MILHOUSE and Bart.

SKINNER

My sources tell me that you are
planning to simultaneously drop your
pencils at 2:15 this afternoon. Do so
and I'll have you suspended.

Skinner exits. The boys all AD LIB: "How did he know?"
"He knows everything," and "No one gets anything past
Principal Skinner." From the bushes, Bart pulls out the
25-pound bag of sodium tetrasulfate from his science class
with a GRUNT. The boys GASP in surprise.

BART

Vandalism fans, hold on to your hats!

Bart starts to drag the bag out on the field, leaving a
trail of sodium tetrasulfate. The boys shake their heads.
AD LIB: "I wouldn't want to be his mom." "Who does he think
he is anyway?" "Sometimes the kid just goes too far."

INT. QUIK-E-MART - AFTERNOON

Homer is eating a microwave burrito as he approaches the counter.

Sc. #9
(cont.)

HOMER

One seafood burrito, Apu.

APU rings up the bill. Homer stares at Apu.

HOMER'S POV

TELETYPE SFX as ON-SCREEN PRINTOUT sizes up Apu's husband potential.

PROS: DISCOUNTED SNACK TREATS. CONS: DANGEROUS PROFESSION.

APU

You're staring at me in a most
unnerving way.

HOMER

(HEAD DOWN) Sorry.

Homer exits the store. He passes a MAN as he walks to his car.

HOMER'S POV

TELETYPE SFX as ON SCREEN PRINTOUT sizes up this man.

PROS: NICE STRIDE. CONS: COMPLETE STRANGER.

Homer gets in his car and passes by a billboard of the LARAMIE MAN smoking a Laramie 100.

HOMER'S POV

TELETYPE SFX as ON SCREEN PRINTOUT sizes up this man.

PROS: SMOKER. CONS: JUST A SIGN.

INT. SPRINGFIELD ELEMENTARY - STEPS - DAY

Sc. #10

Skinner kicks back with his hot lunch after a hard day in the field.

SKINNER

(HAPPILY) Say what they will about our cafeteria, I still think they're the best Tater Tots money can buy.

Sc. #10
(cont.)

He takes a big WHIFF of the tray.

SKINNER (CONT'D)

(SMELLING SOMETHING FUNNY) Wait a minute... that smells like sodium tetrasulfate bonding with chlorophyll!

Skinner throws his tray aside, rushes to the balcony, and looks out. The field looks fine. Reminiscent of Hitchcock's final grand staircase scene from "Vertigo," Skinner begins to climb the stairs to the bell-tower.

EXT. SPRINGFIELD ELEMENTARY - BELL TOWER - CONTINUOUS

Skinner races to the guard rail and looks out.

SKINNER

(PANTING) What sort of twisted mind would ever do something this sinister?

The letters B - A - R - T are burned into the field. They are smoldering.

INT. SPRINGFIELD ELEMENTARY - BART'S HOMEROOM - CONTINUOUS

Bart is roused from his mid-class nap as the BELLOW of Skinner RATTLES the venetian blinds.

SKINNER (CONT'D)

(ECHOING ACROSS THE LAND) SIMPSON!!!

Bart GULPS.

INT. SPRINGFIELD ELEMENTARY - SKINNER'S OFFICE - DAY

Sc. #11

Bart sits in front of Skinner's desk, dwarfed by an enormous file that reads "SIMPSON, BART."

SKINNER

Sc. # 11
(cont.)

(PACING) Bart, I'm flabbergasted.

Surely you knew, as you were writing
your own name in forty-foot-high
letters on the football field, that you
would be caught.

BART

Maybe it was one of the other Barts,
Sir.

SKINNER

There are no other Barts!

Bart GULPS.

SKINNER (CONT'D)

The sheer contempt demonstrated by this
incident makes me wish I could pull the
trusty board of education out of
retirement.

Skinner points to the wall. His wooden paddle is encased
in glass that reads "In case of emergency, break glass."

SKINNER (CONT'D)

Call your father immediately.

Skinner pushes a 3x5 card with Homer's phone list towards
Bart. The phone list reads: "FATHER: WORK - KL5-6832;
FATHER: HOME - KL5-6754; FATHER: MOE'S TAVERN - QZ5-1239."
Bart dials Moe's.

BART

Is Homer there?

MOE (V.O.)

(OVER THE PHONE) Homer who?

A long beat. Bart can't resist. He turns away from Skinner.

Sc. #11
(Cont.)

BART

(QUICKLY INTO PHONE) Homer Sexual.

INT. MOE'S TAVERN - CONTINUOUS

Homer sits in the near empty bar. MOE cups the receiver.

MOE

(BEAT) Just a minute, let me check.

(TO THE BAR) Homer Sexual. Come on,
one of you guys must be Homer Sexual!

The PATRONS LAUGH heartily. Moe goes red in the face.

INT. SPRINGFIELD ELEMENTARY - SKINNER'S OFFICE - CONTINUOUS

Bart SNICKERS to himself as he hands the phone to Skinner.

MOE (V.O.)

(OVER THE PHONE) Why you rotten little
punk! If I ever get a hold of you,
I'll sink my teeth into your cheek and
rip your face off!

SKINNER

You'll do what, young man?

MOE (V.O.)

(OVER THE PHONE) Wait a minute. Who
is this?

SKINNER

(OFFENDED) I think the real question
is who is this and where is Homer
Simpson?

INT. MOE'S TAVERN - CONTINUOUS

Moe shrinks - foiled again.

MOE

Oh, sorry Principal Skinner. It must
be a bad connection. (TO HOMER) It's
for you. I think Bart's in trouble
again.

He hands the phone to Homer. Homer MOANS.

INT. SPRINGFIELD ELEMENTARY - SKINNER'S OFFICE - DAY

Homer sits wearily in front of Skinner. Bart watches from
the other room.

HOMER

(WEARILY) What is it this time?

SKINNER

I'm afraid this time the victims are
the innocent blades of grass on
Groundskeeper Willy's award-winning
play field. If it's all right with
you, Bart will repay his debt to
society through back-breaking physical
labor, resodding the field manually,
seed by seed.

Homer's expression suddenly turns to one of intrigue.

HOMER'S POV OF SKINNER

ON-SCREEN PRINTOUT as pros fill the screen.

PROS: USES BIG WORDS, DISLIKES THE BOY, WELL-GROOMED,
INTELLIGENT, HANDSOME. CONS: POSSIBLE HOMER SEXUAL.

Sc. #11
(cont.)

Sc. #12

HOMER

But enough about Bart. Tell me,
Principal Skinner, are you married?

Sc 12
(cont.)

SKINNER

Only to my job.

HOMER

But if you weren't married to your job,
you'd tend to go for a girl, right?

SKINNER

(CHUCKLING) Well, of course. These
pants come off at night just like
everyone else's. But tell me, why all
the questions?

HOMER

(COVERING) Oh, no reason, really. I
was just wondering if you'd like to
come over to my house for dinner. A
payback for all the crummy things Bart
has done to your school.

SKINNER

(RUBBING CHIN) Well, a home-cooked
meal would be a nice change of pace.
I'd be delighted!

HOMER

(TENTING FINGERS) Excellent.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. SIMPSON HOUSE - LIVING ROOM - EVENING

Sc. #13

The doorbell RINGS. Bart, dressed in suit and tie and thoroughly briefed in proper manners, answers the door. It's Principal Skinner.

BART

(REHEARSED) Good evening, Principal Skinner. And welcome to our home.

SKINNER

Well thank you, Bart. I only hope that for the next few hours, you and I can leave our differences in the school yard.

BART

Yeah, fine. Just get inside already.

Bart looks around the neighborhood to make sure no one saw.

INT. SIMPSON HOUSE - KITCHEN - CONTINUOUS

Marge, Patty and Selma are arranging appetizers. Marge peers through the crack in the door.

MARGE

He's here. Oooh, he's wearing a gabardine suit.

Patty peers through the crack in the door.

PATTY

(TO SELMA) Well, what are you waiting for? Get out there and shake your money-maker.

Selma joins them and looks through the crack.

SELMA

Hey, don't rush me.

INT. SIMPSON HOUSE - LIVING ROOM - CONTINUOUS

A ghastly knee injury is being replayed from every conceivable angle on the TV as Skinner turns to Homer.

SKINNER

Now, Simpson. I had a discomfoting thought on the way over here. This dinner wouldn't be a master plan of yours to set me up with some unmarried relation? Because I can assure you that...

Skinner is rendered speechless as Patty enters the room, carrying the tray of appetizers.

SKINNER (CONT'D)

(MOANING) I... ah... muh... Be still my foolish heart.

HOMER

(CLEARING THROAT) Principal Skinner, allow me to introduce you to my wife's lovely and available sister, Selma.

SKINNER

(SAVORING THE WORD) Sel-ma.

HOMER

Heh heh heh. Here we go. Boy meets beast.

Sc. 13
(cont.)

PATTY

(GRUFF, TO HOMER) Hey, Baldilocks,
I'm Patty.

Sc. #13
(kont.)

HOMER

Wha...?

SKINNER

(SAVORING) Pat-ty.

Homer claws at his head.

HOMER

(ANNOYED GRUNT)

INT. SIMPSON HOUSE - DINING ROOM - EVENING

Sc. #14

Marge, Bart, Lisa, Maggie, Selma and Patty sit at the table. Homer enters with Skinner.

SKINNER

So Patty, tell me more about your trip
to Egypt.

PATTY

Nothing more to tell, really. The Nile
smells like cattle rot and they've got
horseflies over there the size of your
fist.

SKINNER

(DREAMILY) Marvelous. Just marvelous.
You really make it come alive.

Selma stares jealously at Patty.

MARGE

(PROMPTING) Well, Selma hated Egypt,
too. A camel spit on her.

Sc. #14
(conts)

SKINNER

(NOT CARING) Oh, yes. I've heard they
can be difficult.

Lisa raises her hand.

SKINNER (CON'T)

(CALLING ON LISA) Yes, you there.

LISA

Is it your policy to kowtow to the
common denominator or to focus your
resources on the gifted few?

SKINNER

I believe that with careful planning
and dedicated personnel, all groups can
be satisfied.

Skinner turns and addresses Patty directly.

SKINNER (CONT'D)

In other words - I think there's enough
Principal Skinner to go around.

HOMER/BART

Ewww.

SELMA

Patty, may I talk to you on the back
porch for a minute?

PATTY

(TO SKINNER) Excuse us.

Sc. #14
(cont.)

EXT. SIMPSON HOUSE - BACK PORCH - NIGHT

Selma pushes Patty up against the wall.

SELMA

You think you could have shown any more
cleavage while you refilled his water
glass?

PATTY

Knock it off, Selma. If I was any less
interested in him, I'd punch him in the
mouth.

INT. SIMPSON HOUSE - DINING ROOM - NIGHT

Patty and Selma return as Skinner continues to talk. Lisa
is the only one at the table still listening.

Sc. #15

SKINNER

And so, in conclusion, I feel that all
movies and filmstrips of an adult
nature should not be banned so much as
monitored.

LISA

Fascinating.

SKINNER

Which reminds me. Patty, the Parents
Advisory Board has asked that I attend
the premiere of Space Mutants Part 4
tomorrow night. Would you be interested
in joining me?

All eyes are on Patty.

PATTY

(LOOKING AT SELMA) Well... I don't
really think...

SELMA

(CUTTING HER OFF) Pick her up at seven.

INT. SELMA'S CAR - NIGHT

Selma drives. Patty sits in the passenger seat, arms folded.

PATTY

I'm going to cancel.

SELMA

No, you're not.

PATTY

Tomorrow night we're playing hearts
with Mother.

SELMA

Don't be a fool. I never told you this,
but our lives are pathetic.

PATTY

(GRUNTS) I tried to repel him, I
really did.

They pull up to Apu's convenience store.

INT. QUIK-E-MART - NIGHT

Patty and Selma walk to the counter.

SELMA

We both know it could easily have been
me. Very easily.

Sc. #15
(cont.)

Sc. #16

PATTY

I sense an edge to your voice. (TO
APU) Pack of Lady Laramie Hundreds,
please.

Sc. #16
(cont.)

SELMA

No. No edge. I couldn't be happier
for you, dear. (TO APU) Laramie Hi-
Tars. Hard pack. And I don't have all
day.

APU

Here you go. Smoke them in good
health. And will you be needing any
lottery tickets with that?

SELMA

No. (BEAT) All right, five.

EXT. FOOTBALL FIELD - DAY

GROUNDSKEEPER WILLY, a scruffy, overbearing man, stands
over Bart, who resods the field seed by seed.

Sc. #17

BART

(SODDING) Stupid - Principal - Skinner.

No - sense - of - humor.

WILLY

Save your strength, lad. There's a
whole field to resod yet.

BART

(MUTTERING) Sod off.

WILLY

I'll give you something to sod off
about!

Sc. #17
(cont.)

Willy takes a menacing step towards Bart. Bart steps back.
Suddenly Principal Skinner steps between them.

SKINNER

Leave us, Willy.

Willy bows and steps away.

SKINNER

Bart, you wouldn't happen to know what
sort of candy your Aunt Patty likes,
would you?

BART

Cherry cordials, sir.

SKINNER

Very good. Now then, regarding your
punishment... do you feel that you've
learned your lesson?

BART

(SEEING HIS OPENING) Have I ever. Just
the thought of doing anything bad again
makes my stomach turn.

SKINNER

Well, then, you are free to go.

Skinner exits with a bounce in his step. Bart watches him,
then turns to Groundskeeper Willy.

BART

Well, Willy, you can take it from here.

Adios, dude.

Sc. #17
(cont.)

WILLY

(SHAKING RAKE) You'll be back!

INT. SELMA AND PATTY'S APARTMENT - EVENING

Marge and Patty sit at the vanity mirror, applying "Gee, Your Lip Looks Hairless" depilatory to Patty's moustache.

Sc. #18

PATTY

I don't see why all this is necessary.

MARGE

Patty, it's your first date in twenty-five years. You don't want to show up looking like Yosemite Sam.

Selma passes through the room.

PATTY

(TO SELMA) How do I look?

SELMA

Achingly beautiful.

PATTY

(SNORTS)

SELMA

(TO MARGE) Any room over at your house for excess baggage?

Marge MURMURS. Patty looks guilty.

INT. HALLWAY OUTSIDE SELMA AND PATTY'S APT. - NIGHT

Skinner RINGS the doorbell, matting down a cowlick.

SKINNER

(FROM "HANS CHRISTIAN ANDERSEN") "Two
and Two are Four, Four and Four are
Eight, Eight and Eight are Sixteen..."

Sc. #18
(cont.)

Patty opens the door. Skinner immediately presents her with
an elaborately wrapped box.

SKINNER (CONT'D)

Cherry cordials. (SLYLY) I hope you
like them, heh, heh.

PATTY

Yeah, I like 'em okay. So come on,
let's get this over with.

SKINNER

Ah, excellent suggestion. We'll start
with The Springfield Revolving
Restaurant. You know, food tastes
better when you're revolving.

INT. SIMPSON HOUSE - LIVING ROOM - NIGHT

Selma sits between Marge and Homer in front on the couch,
clipping coupons.

SELMA

(SHRUGGING) It doesn't surprise me. She
has always been the lucky one. Two
minutes younger. Skin like a China
doll. And bosoms 'til Tuesday.

MARGE

Well, don't worry. There are still
plenty of fish in the sea. (THREATENING)
Right, Homer?

HOMER

Fish? Yes, plenty of fish. (UNDER
BREATH) We just don't have any bait.

INT. SPRINGFIELD REVOLVING RESTAURANT - NIGHT

A sign on the wall reads "Springfield Revolving Restaurant." Skinner and Patty sit at their table high atop downtown Springfield. The following images pass by their window throughout this scene. A garish neon sign reading "HOUSE OF TIRES"; A MAN standing on the ledge of adjacent apartment building. POLICE CHIEF WIGGUM leans out the window with a bullhorn, trying to talk him down; The Springfield prison, where a riot has broken out. A TOWER GUARD fires a water cannon indiscriminately into the rioting MOB of inmates.

With each revolution, the gears of the restaurant make a terrible, grating SQUEAK.

PATTY

Well I must say, so far the evening is
a big disappointment.

SKINNER

(DREAMILY) Indeed, truly terrible.

PATTY

(POUNDING TABLE) Can we get some
service over here? (TO SKINNER) I've
asked for water three times now.

The WAITER approaches the table.

WAITER

Is everything all right?

Sc. #18
(cont.)

Sc. #19

SKINNER

(TURNING SHARP) Well, well, well. If it
isn't little Jimmy Pearson. Class of
'75 I believe.

Sc. #19
(cont.)

WAITER

(SHEEPISH) Good evening, Principal
Skinner.

SKINNER

Pearson, get this woman a glass of
water, immediately! And tuck in your
shirt.

The waiter exits with his head hung low. Skinner turns to
Patty.

SKINNER (CONT'D)

(SHAKING HIS HEAD) Nearly thirty and
still working as a waiter.

(CONFIDENTIALLY) Standardized testing
never lies.

Patty SNICKERS.

INT. MOVIE THEATER - NIGHT

Sc. #20

Skinner and Patty sit in the theater watching "SPACE
MUTANTS IV: THE LAND DOWN UNDER." The theater is filled
with YOUNG TEENAGED BOYS who are attempting the classic
yawn-stretch-arm around the GIRL move. Skinner observes.

SKINNER

(TO HIMSELF) Hmm.

Skinner goes to YAWN and stretch, Patty grabs his hand
before he can get it around her.

PATTY

Use it and lose it, bub.

SKINNER

Oh. I understand.

ON SCREEN, a young AUSTRALIAN COUPLE sit in a jeep in the middle of the Outback. The boy paws at the girl's clothing. The girl looks around nervously.

AUSTRALIAN BOY

Come on, luv... Loosen up.

AUSTRALIAN GIRL

I just can't forget what happened to that poor dingo back there. Who, or what, could've done such a horrible thing?

AUSTRALIAN BOY

Oh, it was probably just a wallaby...

now come on...

AUSTRALIAN GIRL

Well, okay...

They start to make out. Suddenly, an enormous SPACE MUTANT leaps out from nowhere and GOBBLES up the terrified couple. NOTE: There is a BABY Space Mutant in the Space Mutant's pouch. Patty lets out an involuntary SHRIEK and grabs hold of Skinner's arm.

SKINNER

(TO HIMSELF) Hello, Dolly.

EXT. PATTY AND SELMA'S APARTMENT - HALLWAY - NIGHT

Patty and Skinner walk quietly to the front door, SNICKERING amongst themselves.

SKINNER

That was the worst film I've ever seen.

Sc #20
(cont.)

Sc #21

PATTY

Not as bad as the service at the revolving restaurant.

SC # 21
(cont.)

SKINNER

Well, I think even a remedial student like him got the message from my five percent tip.

Patty GIGGLES, surprising both Skinner and herself.

SKINNER (CONT'D)

(HOPEFUL) See me again tomorrow?

PATTY

(SHAKES HEAD) I'm afraid that's my microwave cookery class.

SKINNER

Then the day after that.

PATTY

(SHAKING HEAD) Tai Kwon Do.

Skinner suddenly grabs Patty by the shoulders.

SKINNER

(DETERMINED) The day after that, then.

PATTY

Seymour... you're touching me.

SKINNER

(PASSIONATELY, MOVING CLOSER) Kiss me, Patty. I don't have cooties.

Skinner goes to kiss her. Patty hits him in the solar plexus with a Karate knuckle punch.

PATTY

Hwa!

Skinner is knocked across the hall. He lands with a THUD and MOANS. Patty feels guilty for her reaction.

Sc. #21
(cont.)

PATTY (CONT'D)

(THROWING A BONE) Thursday I'm going food shopping. You can come along if you like.

SKINNER

(HAPPILY) Until then!

INT. PATTY AND SELMA'S APARTMENT - CONTINUOUS

Patty has barely walked through the door before a curious Selma is in her face.

SELMA

(GIRL TALK) Tell me every filthy detail. Or is your tongue too tired?

PATTY

Selma, it was a lousy meal. The movie was awful. And he didn't get anything. Now goodnight.

Patty closes her door to her bedroom, leaving a surprised and offended Selma alone in the living room.

INT. APARTMENT - PATTY'S BEDROOM - CONTINUOUS

Patty lies down, and shuts her eyes. But then, her eyes open again and she lies awake, thinking about the evening.

MONTAGE

MUSIC UP: Danny Kaye sings "Two and Two are Four"

Sc. #22

Sc. #22

- 1) Selma's apartment - Day. Selma sits amidst a sea of flowers addressed to Patty, filling out an "April Fresh Sweepstakes" entry form. She eats Patty's cherry cordials and chain smokes Lady Laramies. She is dressed in sweats.
- 2) Hallway outside apartment - Night. Skinner makes another move on Patty, dressed in an elaborate evening gown. She has her back to him. She hits him with an elbow in the stomach and a backhand to the face. He flies backwards, but not as far as before.
- 3) Int. Cafeteria - Day. Bart is throwing eggs out the window. On the ground below, Skinner walks past the shattered eggs dreamily. An egg hits him on the head. He looks up angrily, then sees that Bart threw it, smiles and waves. Bart waves back, then resumes throwing eggs.
- 4) Hallway outside Apartment - Night. Skinner again puts a move on Patty. Patty slaps him, but only halfheartedly this time.
- 5) Movie Theater - Night. ON SCREEN a couple embrace in a deep kiss in an old black and white film. Selma sits alone in back of the theater, eating an enormous vat of popcorn.
- 6) Cafeteria - Day. A massive food fight is in progress, being led by Bart. A preoccupied Principal Skinner sits in the corner writing "Mrs. Patty Skinner." "Mr. and Mrs. Patty Skinner" "Principal and Patty Skinner" on his notepad. Next to it is a crude drawing of Skinner and Patty in wedding garb.
- 7) Simpson House Kitchen - Night. Homer is at the fridge in his robe loading his plate for a midnight snack. He turns, sees Selma smoking at the kitchen table, and **SHRIEKS**.
- 8) School yard - Night. Skinner puts Patty on the merry-go-round and begins to spin it around. Patty throws her head back and **LAUGHS** uncontrollably.

INT. PATTY AND SELMA'S APARTMENT - NIGHT

Selma looks in Patty's bedroom. The bed is still made. She hears Skinner and Patty **TALKING** outside the front door and puts her ear against the wall to listen in.

PATTY (O.S.)

All right, all right. But make it fast
and keep your mouth closed.

Selma peers through the peephole in the door.

SELMA'S POV THROUGH FISH EYE LENS

Skinner grabs Patty by the shoulders and kisses her square on the lips. Selma leans with her back against the door. We see a tear fall from her eye and down her cheek.

FADE OUT.

END OF ACT TWO

Sc. #22
(cont.)

ACT THREE

Sc. #23

FADE IN:

INT. MOE'S TAVERN

Homer sits at the bar. A sign hangs on the wall which reads, "Happy Hour -- 5:00 to 5:30."

MOE

Lighten up, Homer. You're making Happy Hour bitterly ironic.

HOMER

Ah, Moe. I've gotta find a date for my big, fat, snotty sister-in-law, Selma.

BARNEY

I'm intrigued. What does this Selma look like?

Homer's eyebrows raise.

HOMER

(HOPEFUL) A slightly less attractive version of my wife.

BARNEY

Wheel her in, Homer. I'm not a picky man.

EXT. SPRINGFIELD ELEMENTARY - PLAYGROUND - DAY

The School yard is swarming with property-damaging CHILDREN.

Sc. #24

SKINNER

(GIDDY) I wish I could make a P.A. announcement to the whole world. Attention, everyone: I'm in love!

CORNER OF SCHOOL YARD

Sc. #24

Bart spray paints a stick figure of a naked woman on the wall. His buddies AD LIB worried comments.

(cont.)

MILHOUSE

Bart, Skinner's gonna kill you.

BART

Skinner? (LAUGHS) He works for me now.

SKINNER

(APPROACHING) Simpson!

BART

Uh oh.

The guys all scatter, leaving Bart standing alone.

SKINNER

What is that there?

Skinner pushes Bart aside and sees the naked stick figure.

SKINNER'S POV

As Patty's head appears on top of the stick figure drawing. Skinner SWOONS.

SKINNER

(SHAKING IT OFF) Ah... Teacher's

lounge, immediately!

INT. SPRINGFIELD ELEMENTARY - TEACHER'S LOUNGE - DAY

Sc. #25

Skinner opens the door and billows of smoke fall into the hallway. The lounge is alive with activity. Chess games, charades... Ms. Krabappel sits on Groundskeeper Willy's lap, rubbing his scruffy chin.

SKINNER

(BELLOWING) Out!

All the TEACHERS scurry out past Bart and Skinner. Skinner SLAMS the door after them.

SKINNER (CONT'D)

Sc. # 25
(cont.)

Bart, I hate to pull you away from your
daily exercise, but ... well...

Skinner walks to the window, clasping his hands behind his
back.

SKINNER (CONT'D)

I wanted you to be the first to know.
I'm going to ask for your Aunt Patty's
hand in marriage.

BART

Your funeral.

SKINNER

Do you think she cares for me, Bart? I
mean, the way that I care for her?

BART

(SHRUGGING) Hard to say. I'm only ten.

(TEASING) But if I were you?

Skinner leans forward with anticipation.

BART (CONT'D)

I'd go buy a ring with the biggest,
most expensive rock I could find.

SKINNER

Of course! Why didn't I think of that?

Bart, what's her favorite gemstone?

As Bart walks to the door, he pulls a Teacher's Edition
Math Book from the shelf.

BART

Hold that thought, Seymour. Do you
mind if I borrow this math book? You
know, the one with all the answers in
it?

SKINNER

Yes, take it with my blessings. Now
Bart, please, does she favor diamonds,
rubies, sapphires --

BART

Uh, diamonds.

SKINNER

Round-cut or pear shape? What color?
What clarity?

BART

Uh...

INT. SIMPSON HOUSE - KITCHEN - DAY

Marge prepares dinner as Homer walks in through the back
doors.

HOMER

(UNCLIPPING HIS TIE) Well Marge, it
took just about everything I had, but I
finally found Selma a man.

MARGE

Oh, Homer! I knew you'd come through.
Who is it?

Sc. #25
(cont.)

Sc. #26

HOMER

(STALLING) Well that's not important,
is it? He's biologically equipped.
Besides, you wouldn't know him anyway.

MARGE

(FROWNING) It's not Barney, is it?

HOMER

Oh, I guess you do know him.

Marge MURMURS.

INT. SPRINGFIELD JEWELRY STORE - CONTINUOUS

Skinner and Bart stand before a jewel case. Bart is holding a helium balloon and an ice cream cone. Skinner points out a modest ring in the case. Bart shakes his head and motions a thumbs up to go higher.

SKINNER

(NERVOUSLY) Well, what do you think
would get the job done?

JEWELER

(BUTTING IN) A good rule of thumb is
two years salary, sir. Try this.

The JEWELER pulls out a ring with an enormous rock.

BART

(IMPRESSED) Whoa, I could ice skate on
that thing.

SKINNER

I'll take it!

INT. SIMPSON HOUSE - LIVING ROOM - CONTINUOUS

Selma sits on the couch, sadly listening to the continuing
ARGUMENT coming from the kitchen.

Sc. #26
(cont.)

Sc. #27

MARGE (V.O.)

Homer, my sister is not going out with
Barney Gumbel.

Sc. #27
(cont.)

HOMER (V.O.)

Hey, Selma's no prize pig herself.

Selma slumps deeper into the couch. Bart enters.

SELMA

(LONELY) Bart, come cheer up your Aunt
Selma.

BART

Okay.

SELMA

What did you learn in school today?

BART

Principal Skinner is going to ask Aunt
Patty to marry him.

Selma stares at Bart, emotionless.

SELMA

(MISERABLE) Thanks kid. You made my
day.

INT. SIMPSON HOUSE - KITCHEN - CONTINUOUS

The argument continues.

HOMER

(PLEADING) 'But' nothing, Marge. She's
a heifer, plain and simple.

Selma enters. Homer breaks into an immediate smile.

HOMER (CONT'D)

Oh, there's the little prom queen now.

SELMA

Can the sweet talk, you're right. It's
time to ashcan my girlish hopes and
dreams and grab hold of the next train
out of the station.

Selma exits with her head hung low.

INT. PATTY AND SELMA'S APARTMENT - LIVING ROOM - NIGHT

Homer and Patty wait in the living room. Selma and Marge
emerge from the bedroom. Selma is wearing a tightly
fitting polka dot dress and bright red heels. The dress
shows enormous cleavage.

HOMER

(OVERLY ENTHUSIASTIC) Is that Selma?

Ring-a-ding-ding!

SELMA

Oh, shut up.

PATTY

Why are you all dolled up like a chorus
girl?

SELMA

It takes a ripe piece of cheese to
catch the mouse.

SFX: DOORBELL.

SELMA (CONT'D)

Well, it's time to give away my love
like so much cheap wine.

Sc. #27
(cont.)

Sc. #28

HOMER

Take it to the hoop, Selma.

Selma opens the door.

SELMA

(SADLY) Soup's on.

Barney is at the door wearing a very sloppy tie and ratty sportcoat. Flies are circling his head. We see part of his shirt tail through his half-open fly.

BARNEY

Hey, look what I brought... (HE LOOKS
AT THE LABEL) Schnapps?

SELMA

I'll take that.

She grabs the bottle and exits with Barney.

CLOSE UP - PATTY

She MURMURS worriedly.

EXT. SPRINGFIELD ELEMENTARY - BELL TOWER - NIGHT

An exhausted Skinner picks up a blindfolded Patty into his arms and carries her up a Vertigo-type staircase.

SKINNER

(NEAR HYSTERIA, BUT ELATED) Dear Lord,
could I ever love this much woman?

PATTY

Seymour, I'm getting back spasms.

SKINNER

Just another minute, my sweet.

They finally reach the Bell Tower. Skinner removes Patty's blindfold and waves out for her to look at the field. Patty looks out and GASPS.

Sc. #28
(cont.)

Sc. #29

PATTY'S POV

Skinner has burned MARRY ME, PATTY into the football field.
The letters are still smoldering.

Sc. #29
(cont.)

EXT. SPRINGFIELD ELEMENTARY - BELL TOWER - NIGHT

Skinner hands Patty a ring box. She opens it and sees the mammoth diamond engagement ring.

PATTY

Jeezum Crow! Look at the size of that
rock. What'd it set ya back?

SKINNER

It's not important. Patty, the
question before you is -- will you
marry me?

PATTY

Seymour, I'm not saying I'm not
tempted, but I have a very special tie
to my sister. And the only man I would
want to marry would have to understand
that I couldn't leave my sister for any
man. Which man are you?

SKINNER

(SADLY) That man.

PATTY

I'm sorry, Seymour.

SKINNER

So will we ever see each other again?

PATTY

No.

SKINNER

(SADLY) Farewell, my Pattycake.

Sc. #29
(cont.)

EXT. SPRINGFIELD ELEMENTARY - PARKING LOT - A LITTLE LATER

Patty drives away. Skinner waves after her. When she is out of sight, he begins to **WEEP**. Hysterically, he begins to run. He sees the school marquee, which reads: "Springfield Elementary School." Under it the letters have been rearranged to read: "Bart Simpson. Owner and Proprieter." The letters are all crooked and "Proprietor" is misspelled. Gone With The Wind-type **MUSIC** swells up.

SKINNER

(A LA SCARLETT O'HARA) Oh, Springfield

Elementary! I will have you back again!

After all, tomorrow is another day!

INT. MOE'S TAVERN - NIGHT

Barney sits on the stool, a pitcher of beer and two glasses before him. Selma sits next to him.

Sc. #30

BARNEY

And then when I got out of the service,

well, the next few years are a blur.

Patty enters. Selma turns to her.

SELMA

Where's Principal Charming?

PATTY

I dropped him like a sack of wheat. I can't build my happiness on the ruins of your life.

SELMA

You're throwing away your last chance at happiness just for me?

PATTY

I guess.

SELMA

Thanks. I owe you one.

PATTY

Now you slip into something less
whorish and let's get some pancakes.

Selma turns to Barney.

SELMA

Listen Barney, I... (DISDAINFUL) Eh.

Selma and Patty exit. Barney stares sadly for a beat. Moe
approaches him.

BARNEY

She broke my heart, Moe.

MOE

Don't worry, Barney. Time heals all
wounds.

A long BEAT. Barney raises his head.

BARNEY

Well, what do you know. You're right!

And look, a whole pitcher to myself.

Barney starts to drink from the pitcher.

EXT. SPRINGFIELD ELEMENTARY - PLAY FIELD - DAY

Bart is sodding the field. PULL BACK to REVEAL Principal
Skinner sitting in a lawn chair, watching him bitterly
while drinking an ice tea.

FADE OUT.

THE END

Sc. # 30
(cont.)